

SOTHEBY AND Co.
34 & 35 NEW BOND STREET, LONDON, W. (1)

CATALOGUE
OF
A VALUABLE COLLECTION
OF
XVIII CENTURY
FRENCH FURNITURE AND COLOUR PRINTS
AND
FINE ENGLISH PORTRAITS.

The Property of Walter S. M. Burns, Esq.

To be Sold on giving up his Residence at 50, Grosvenor Street, W.

Day of Sale.

THURSDAY, THE 6TH OF MAY.

1926.

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No. 38.

CATALOGUE
OF
A VALUABLE COLLECTION OF
XVIII CENTURY FRENCH FURNITURE,

THE PROPERTY OF
WALTER S. M. BURNS, ESQ.

To be Sold on giving up his Residence at 50, Grosvenor Street, W.;

ALSO
RARE FRENCH COLOUR PRINTS,

INCLUDING
SUPERB IMPRESSIONS OF LE MENUET DE LA MARIÉE; PROMENADE DE
LA GALLERIE DU PALAIS ROYAL, and LA PROMENADE PUBLIQUE,
BY AND AFTER P. L. DEBUCOURT;

FRENCH LINE ENGRAVINGS AND PORTRAITS;

CHOICE FRENCH DRAWINGS

IN CHALK AND WATER-COLOURS, COMPRISING IMPORTANT EXAMPLES BY AUGUSTIN
AND GABRIEL ST. AUBIN, A. J. DUCLOS, PIERRE PRUDHON AND HUBERT ROBERT;

FINE ENGLISH PORTRAITS,

BY SIR WILLIAM BEECHEY, R.A., JOHN HOPPNER, R.A.,
GEORGE ROMNEY AND SIR A. VANDYCK;

ALSO THE FAMOUS PICTURE, THE BABES IN THE WOOD, BY SIR JOSHUA
REYNOLDS, P.R.A., EXHIBITED ROYAL ACADEMY, 1770,
AND ENGRAVED BY JAMES WATSON, 1776.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEYBY & Co.

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C. G. DES GRAZ, B.A. MISS E. BARLOW.

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On THURSDAY, the 6th of MAY, 1926,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED THREE DAYS PRIOR.

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-

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DAY OF SALE.
Thursday, May 6th, 1926.

WORKS OF ART.

Lot.

- Harcourt* 1 A PAIR OF LOUIS XIV CARVED MIRRORS, gilt, with escutcheon shaped gilt frames, surmounted by a large shell and winged mask supported by two female figures, 53 in. high 2
- do* 2 A Bracket Clock, chiming on eight bells, in ebony and gilt metal case with domed top, 24 in. high.

B

17

22

28

- 3 A SET OF THREE FINE IMARI WARE VASES AND COVERS, pear shaped, 33 in., the covers surmounted by kylins

3 Harcourt

49

- 4 A pair of Louis XV style bronze Fire Dogs, with figures of Venus and Apollo over a satyr's head, flanked by two winged figures, 34 in. high

Partridge

17

- 5 A Louis XIV Bracket Clock, in ormolu mounted wood case, painted with flowers on a green ground and surmounted by a vase, 42 in. high, on bracket to match

Schiffman

82

- 6 A LOUIS XV ARMOIRE of cross banded walnut, of plain shape inlaid with four medallions, two of trophies and two of ruins, chamfered corners, 75 in. high, 48 in. wide

Harris

130

- 7 A LOUIS XV MANTEL CLOCK, *by Moisy à Paris*, in fine ormolu scroll case, surmounted by a cupid, stamped at the back, St. GERMAIN, 21 in.

Kay

20

- 8 A French Cartel Clock, in gilt case, 15 in.

Daniell

16

- 9 A French Cartel Clock, *by Pierre Le Roy*, in elaborate ormolu and lacquered scroll case, 23 in.

Harcourt

15

- 10 A gilt Wall Mirror, oblong, surmounted by a pediment of cupids and flowers, 63 in. high, 40 in. wide

do

40

- 11 A FINE LOUIS XIV BOULLE WRITING TABLE, with shaped front of eight drawers, the centre ones recessed, on eight scroll legs supporting scroll brackets, and with two entwined stretchers, the top oblong, 34 in. by 21 in.

Staal

42

- 12 A FINE BOULLE WRITING TABLE, with seven drawers and knee-hole, the corners with female caryatid figures, top 66 in. by 33 in.

do

132

- 13 A PAIR OF LOUIS XV COMMODOES, with bombé fronts of two drawers, in walnut and kingwood, one signed TUART, marble tops, 32 in. wide

Botibol

22

- 14 Two Louis XVI style small occasional Tables, one kidney shaped and one circular, inlaid

2 Mallett

Kay	15	A LOUIS XVI UPRIGHT SECRETAIRE, with tessellated inlays, the top shaped and fitted with a drawer, the front falling and enclosing various drawers and pigeon holes, cupboard below, marble top, 39 in. wide, 59 in. high	120
Moeus	16	A SET OF FIVE LOUIS XVI FAUTEUILS, with square shield backs, painted and gilt	52
Harcourt	17	A FINE EARLY 18TH CENTURY MIRROR, the frame carved with open scrolls over the side panels, shaped head enclosing a small bust and with open Corinthian columns at the sides, 38 in. wide, 68 in. high	53
Tartiere	18	A LOUIS XV SMALL TABLE, with shaped top, drawer and slide, finely inlaid with scroll foliage, on cabriole legs, top 26 in., signed	45
Mallett	19	A Louis XVI style occasional Table, circular, with radiating inlay	18
Harcourt	20	A French Cartel Clock, in ormolu scroll case, 18 in.	12
Botibol	21	A LOUIS XV SMALL TABLE, in kingwood, with three drawers, slightly bombé, the top inlaid with flowers, on cabriole legs with shelf, slight ormolu mounts	120
Harcourt	22	A French Cartel Clock, by <i>Estienne Le Noir, Paris</i> , in fine ormolu scroll and floral case with red lacquered panels, 23 in.	22
Harris	23	A LOUIS XIV STYLE WRITING TABLE, in kingwood, with heavy ormolu mounts, three drawers, on tapering legs, top 61 in. by 36 in.	32
Botibol	24	A LOUIS XV CHAISE LONGUE, carved and gilt, upholstered in old silk and gold thread brocade, with loose cushions	105
Kay	25	A LOUIS XVI SMALL DRESSING TABLE, heart shaped, on cabriole legs, in kingwood and walnut, with secret wing drawers and a cupboard, a mirror in the lid, signed C. TOPINO, top 19 in.	250
Botibol	26	A LOUIS XVI MANTEL CLOCK, inscribed "F. L. Godon R ^o . de Camara de S. M. C.", in white marble case, surmounted by a female figure with bird and birdcage, mounted with fine ormolu and with two panels painted with cupids and two of porphyry, the beautifully pencilled and gilt enamel dial signed "Dubuisson," 16 in. high	100

52

- 27 A LOUIS XIV RED LACQUER TRUNK, with drawer and domed top, Chinese pattern brass' corners and plates, on fine carved wood stand, on cabriole legs, terminating in lions' heads with open jaws, 40 in. wide, 53 in. high *Harcourt*

310

- 28 A CHEVAL SCREEN, in carved walnut, with a fine needlework panel of Venus and Bacchus in "petit point" and scroll border in "gros point," 58 in. high *Partridge*

130

- 29 A Louis XVI style Writing Table, in kingwood, with drawer with slide, and nest of pigeon holes and drawers, 32 in. wide, 44 in. high *Botibol*

10

- 30 A Louis XVI style Commode, flat front with large cupboard, marble top, 38 in. wide *Harcourt*

28

- 31 A LOUIS XVI SIDE TABLE, in mahogany, with fine ormolu mounts, one drawer and shaped top with gallery, on fluted legs with shelf, marble top, 31 in. wide *Parr*

7

- 32 A Louis XIV style Bracket Clock, in Boulle case, 21 in. *Clayton*

16

- 33 A LOUIS XVI SMALL COMMODOE, with three circular fronted drawers and shaped ends, inlaid with a basket of flowers on a trellis background, marble top, 35 in. wide *Harcourt*

30

- 34 A LOUIS XVI LARGE COMMODOE, in mahogany, of plain oblong shape, with three long drawers, circular fluted pillars at the corners, fine ormolu mounts, white marble top with gallery, 50 in. wide *Harris*

7

- 35 A French ormolu Mantel Clock, in elaborate case, with two cupids holding up a chain of medals, 17 in. high *Daniell*

24

- 36 A Louis XIV Chest of four drawers, in walnut, with slightly serpentine front and chamfered corners, fluted, 38 in. wide *Trollope*

80

- 37 A FINE LOUIS XV LONG CASE CLOCK, by *Ferdinand Gentils à Marseille*, in cross banded walnut case, with fine ormolu scroll mounts, and glazed panel, circular face, 90 in. high *Tartiere*

[See ILLUSTRATION.]





The Grand Duke of the Kingdom of Prussia (Royal)

The Grand Duke of the Kingdom of Prussia (Royal)

- 38 A FINE MARBLE BUST, of the School of Algardi (d. 1656), of Cardinal della Rovere, head and shoulders, on base carved with an escutcheon of his arms, 34 in. high, on fine marble pedestal, 46 in. 155

** From the Hope Collection, Deepdene.

[See ILLUSTRATION.]

ENGRAVINGS.

FRAMED.

FRENCH SCHOOL.

COLOUR PRINTS.

- 38 Le Tourneur (sometimes called Barras or Treilhard), by and after P. M. Alix, with margins beyond the plate-mark 1 26

- 39 LE COMPLIMENT, ou La Matinée du Jour de l'An, by and after P. L. Debucourt (Fenaille, 15), very fine, with publication line 1 70

- 40 LE MENUET DE LA MARIÉE, by and after P. L. Debucourt (F. 8), third state, with only the artist's name lightly etched, a superb proof with large margins 1 195

- 41 PROMENADE DE LA GALLERIE DU PALAIS ROYAL, by and after P. L. Debucourt (F. 11), superb impression, proof before the publication line, with large margins to plate-mark 1 500

[See ILLUSTRATION.]

- 195 42 LA PROMENADE PUBLIQUE, by and after P. L. Debucourt
(F. 33), *second state, superb proof before title and publication line,
with only the name of the artist, large margins to plate-mark* 1

[See ILLUSTRATION.]

- 42 43 NOCE DE VILLAGE, by C. M. Descourtis, after Taunay, *fine im-
pression of the first issue with the arms, with good margins and the
address of Descourtis* 1

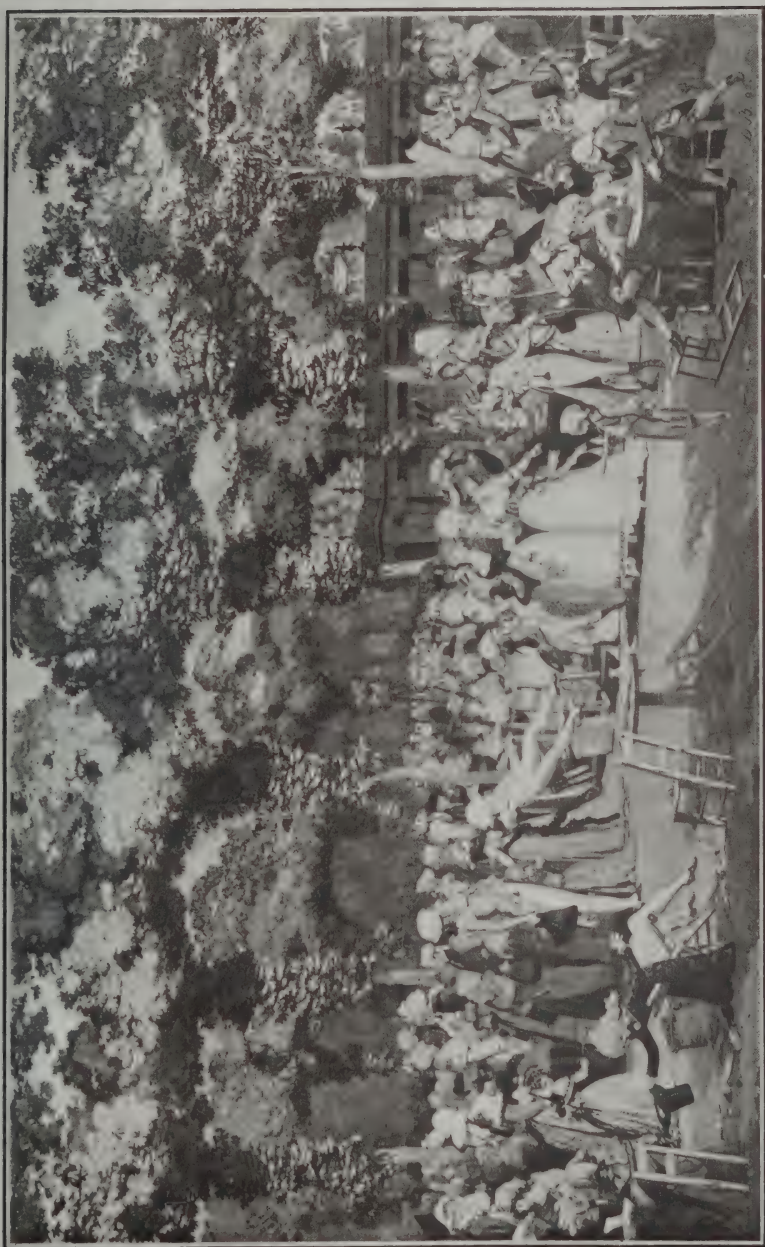
- 155 44 FOIRE DE VILLAGE, by and after the same, *brilliant proof before
all letters or the arms, with large margins beyond the plate-mark* 1

- 27 45 LA LISEUSE, dedicated to Mme. Huet, half-length of young woman
seated, turned to right (said to be Mme. Huet), No. 408, by G.
Demarteau, after J. B. Huet, *in red and black, showing registration
marks* 1

- 56 46 L'AVEU DIFFICILE, by F. Janinet, after N. Lavreince (Bocher, 8), *very
fine impression of the first state before the insertion of the third leg
of the arm-chair, cut to engraved border* 1

- 62 47 LA COMPARAISON, by and after the same (B. 12), *cut to engraved
border* 1

- 560 48 L'INDISCRETION, by and after the same (B. 30), *first state, superb
proof with only the engraver's name, and before the left foot of the
seated woman was inserted, with large margins beyond plate-mark* 1



- 49 LA SÉPARATION INATTENDU, after N. Lavreince (Le Repentir Tardif),
by an anonymous engraver (*undescribed by Bocher*), cut to the en-
graved surface 1 33

- 50 Bal sur l'Emplacement de la Bastille, by L. Le Coeur, after Swebach-
Desfontaines 1 24

- 51 LE BAISER À LA DEROBÉE, by N. F. Regnault, after H. Fragonard,
stipple, in black, proof with only the artist's name, with margins
beyond the plate-mark 1 50

- 52 Man and Woman promenading (Nos. 86 and 87), by L. M. Bonnet,
a pair, crayon manner, in sanguine 2 12

LINE ENGRAVINGS.

- 53 LA FUITE À DESSEIN, by C. Macret and J. Couché, after H. Fragonard
(Lawrence and Dighton, 24), proof before the dedication and verses,
with title and arms, margins beyond plate-mark 1 42

- 54 LE RESTAURANT, by Deni, after N. Lavreince (*L. and D.* 39), second
state, with only "Le Restaurant" in dry-point, very fine, with large
margins 1 38

- 55 LE CONCERT (*L. and D.* 47), fourth state; and LE BAL PARÉ
(48), third state, a pair, by A. J. Duclos, after A. de St. Aubin,
very fine, with large margins 2 34

- 23 56 LA NUIT, by E. de Ghendt, after P. A. Baudouin (*L. and D.* 63),
proof before all letters, with good margins

Goldsmith

- 60 57 LES HAZARDS HEUREUX DE L'ESCARPOLETTE, by N. de
Launay, after H. Fragonard (*L. and D.* 85), third state, before the
dedication, very fine, with margins beyond the plate-mark 1

Dauvill

- 44 58 L'HEUREUX MOMENT, by N. de Launay, after N. Lavreince (*L. and D.*
96), second state, before the dedication 1

Agnew

- 60 59 LE CARQUOIS EPUISÉ, by N. de Launay, after P. A. Baudouin
(*L. and D.* 103), first state, with the "tablier blanc" before the title
and arms, very fine, with margins beyond the plate-mark 1

do

- 51 60 LA CONSOLATION DE L'ABSENCE, by N. de Launay, after N. Lavreince
(*L. and D.* 106), third state, before the dedication, with margins
beyond the plate-mark 1

Dauvill

- 66 61 LE PETIT JOUR, by the same, after S. Freudeberg (*L. and D.* 107),
first state, before the dedication, with margins beyond the plate-
mark 1

do

- 4 62 LA PETITE FILLE AU CHIEN, by C. A. Porporati, after J. B. Greuze
(*L. and D.* 173), second state, with only the name of the engraver
etched, with margins beyond the plate-mark 1

Harcourt

- 40 63 AU MOINS SOYEZ DISCRET; and COMPTEZ SUR MES
SERMENTS, a pair, by and after A. de St. Aubin (*L. and D.* 181
and 182), both in the first state, before the titles, very fine, with
margins beyond the plate-marks 2

Dauvill

- Brall 64 LE CHEMIN DE LA FORTUNE, by Voyez (Major), after P. A. Baudouin
(*L. and D.* 200), *third state* 1 6
- Aguen 65 DÉCLARATION DE LA GROSSESSE, by P. A. Martini, after J. M. Moreau
(*L. and D.* 219), *first state, with only the names of artist and engraver, with good margins* 1 30
- Goldsmith 66 LA RENCONTRE AU BOIS DE BOULOGNE, by H. Guttenberg, after J. M.
Moreau (*L. and D.* 229), *first state, with only the names of artist and engraver, with margins beyond the plate-mark* 1 19
- Harcourt 67 LES PLAISIRS DU BAL, by Scotin, after A. Watteau, *proof before all letters and before some slight work, believed to be the only proof known in this state, with good margins* 1 32
- Grundherr 68 L'Amant sans Gêne, by C. N. Cochin, after De Troy, *proof before all letters* 1 30
- Harcourt 69 Another impression, *proof before all letters, with margins beyond the plate-mark* 1 10
- Aguen 70 Le Jeu du Pied de Boeuf, by and after the same, *proof before all letters, with good margins* 1 19
- Brall 71 Ballet Dansé au Théâtre de l'Opera dans le Carnaval du Parnasse ;
and La Guinguette, Divertissement Pantomime, du Théâtre Italien,
composé par le Sr. de Hesse, a pair, by F. Basan, after Gabriel de
St. Aubin, *with margins beyond the plate-marks* 2 8

- 41
72 Spectacle des Tuileries, by Gabriel de St. Aubin, *etching, two scenes on one plate* 1 *Oppenheim*
- 37
73 Place Louis XV, Vue prise du Champs-Elysées, 1770, by J. M. Moreau, *in two early states, one before the sky* 2 *Rousseau*
- 75
74 LA SERINETTE, by L. Cars, after J. B. S. Chardin (*Bocher, 47*), *with large margins; from the De Goncourt collection* 1 *Agnew*

LINE PORTRAITS.

- 9
75 Auguste III, Roi de Pologne, by J. J. Balechou, after H. Rigaud, *first state, before the title Chevalier de St. Michel after the name of Rigaud* 1 *Harcourt*
- 36
76 MADAME DU BARRY, by J. F. Beauvarlet, after Drouais, *very fine proof, with only the names of engraver and painter, with very large margins* 1 *Lawsey*
- 19
77 Louis XV en pied, enfant assis sur le trône, by P. Drevet, after H. Rigaud (*Firmin-Didot, 58*), *first state, before all letters* 1 *Oppenheim*
- 1
78 HYACINTHE RIGAUD, turned to right, by and after the same (*F.-D. 111*), *first state, before all letters and arms, only about six impressions are known in this state, very fine* 1 *Fuller*
- 79 Maria Serre (Rigaud), Mother of the above, by and after the same (*F.-D. 110*), *name under oval erased* 1 *Lassed*

Agnew 80 GUILLAUME DE BRISACIER, by A. Masson, after N. Mignard
(*R. Dumesnil*, 15), *first state, before the lettering in the oval,*
very fine 1 70

Leaitech 81 HENRI DE LORRAINE, COMTE D'HARCOURT, by and after the same
(*R. D.*, 34), *second state, before the number 4 in the left margin,*
very fine, with large margins 1 21

Agnew 82 ETIENNE JEHANOT DE BARTILLAT, by and after R. Nanteuil (*R. D.*
32), *first state, with date 1666, very fine, with margins* 1 12

Harcourt 83 CARDINAL MAZARIN, with vignette of Louis XIII ill in bed (*R. D.*
180), *first state* 1 5-

ENGLISH SCHOOL.

MEZZOTINTS.

do 84 Peace, *published by Carington Bowles, no. 501* 1 1 10

Brall 85 Lady Mildmay, by H. Scott Bridgwater, after J. Hoppner, *artist's*
proof 1 1

Harcourt 86 Miss Papendiek, by and after the same, *artist's proof* 1 1 5-

Brall 87 LADY MILDMAI, by W. Say, after J. Hoppner, *superb open-letter*
proof 1 30

- 215⁺ 88 Grinling Gibbons, by J. Smith, after Sir G. Kneller (*C. S.* 105), *first state, with large margins* 1 *Harriet*

- 7 89 The Golden Age, by R. Smythe, after Sir J. Reynolds, *artist's proof* 1 *Agnew*

- 18 90 LE BAISER ENVOYÉ, by C. Turner, after J. B. Greuze (*Whitman*, 747), *very fine early proof before any lettering in the inscription space, with the artist's and engraver's names in the right lower corner of subject* 1 *Daniell*

- 315 91 George Morland, by W. Ward, after R. Muller (*C. S.* 60), *first state, with large margins* 1 *Meatyard*

- 5 92 The Pleasures of Retirement, by W. Ward, after G. Morland 1 *Brall*

- 6 93 THE HON. MRS. EDWARD BOUVERIE AND SON, by J. Watson, after Sir J. Reynolds (*C. S.* 12), *second state, before name of personage, very fine* 1 *Reader*

STIPPLE ENGRAVINGS.

- 10 94 Harriet Lady Cockerell, by J. S. Agar, after R. Cosway, *proof before title, in black* 1 *Daniell*

- 110 95 Jenny, by F. Bartolozzi, after J. H. Benwell, *proof before title and publication line, oval, in brown, margins to plate-mark* 1 *W. Berry*

- 3 96 Cupid's Manufactory, by F. Bartolozzi, after F. Albani, *oval, in brown* 1 *Pelham*

- Harcourt* 97 Nymphs Bathing, by the same, after G. B. Cipriani, *oval, in red* 1 *1 W*
- Wilberry* 98 Lamia; and Lais, a pair, by and after the same, *proofs before titles, in brown, large margins* 2 *2 W*
- Bussey* 99 Lamia, by and after the same, *etched progress proof before all letters, margins beyond plate-mark* 1
- Harcourt* 99A The Dukes of Northumberland and Suffolk praying Lady Jane Grey to accept the Crown; and The Dowager Queen of Edward IV parting with the Duke of York to the two Archbishops, a pair, *in red, by and after the same, proofs with etched names of artist and engraver only* 2 *2*
- Bussey* 100 Charity, by and after the same, *oval, proof before title and publication line, in brown, margins beyond plate-mark* 1
- do* 101 Conjugal Love, by and after the same, *open-letter proof in brown* 1
- do* 102 Spring, by and after the same, *oval, in red* 1
- Spencer* 103 The Seasons (from The Months), by F. Bartolozzi, after W. Hamilton, a set of four, *ovals, proofs before all letters, except that one has the painter's name* 4 *15*
- Brall* 104 Louisa Hammond, by F. Bartolozzi, after A. Kaufman, *oval, in red* 1 *2*

3

- 105 Venus attired by the Graces, by and after the same, *oval*

1

Heatley

5 10

- 106 Autumn; and Winter, a pair, by and after the same, *ovals, in red, proofs before all letters, with large margins*

2

Harcourt

- 107 Wisdom, by and after the same, *oval, in red, proof before title, margins beyond plate mark*

1

Hassard

- 108 The Fine Arts, a fan mount, by and after the same; and A Shepherd Boy, by J. Barney, after Sir J. Reynolds, *proof before all letters*

2

do

- 109 Miss Chambers, by F. Bartolozzi, after B. Meyer, *oval, in brown*

1

do

- 110 Georgiana, Duchess of Devonshire, by F. Bartolozzi, after J. Nixon, *oval, margins beyond plate-mark*

1

do

2 5

- 111 Angelica Kauffman, by F. Bartolozzi, after Sir J. Reynolds, *oval, in red*

1

Harcourt

10

- 112 JANE, COUNTESS OF HARRINGTON and Children, by and after the same, *proof before title, in black, large margins*

1

Daniell

11

- 113 The Country Girl going a-Reaping; and The Watercress Girl, a pair, by F. Bartolozzi, after F. Wheatley, *proofs before all letters, in brown, with large margins*

2

Chandler

- Brall* 114 Angelica Kauffman with the Muse Clio, by T. Burk, after A. Kauffman, *open-letter proof before the alteration in the title, large margins* 1 2 10
- Heatyard* 115 MISS FARREN, by J. Collyer, after J. Downman, *oval, open-letter proof, in brown, margins to plate-mark* 1 7
- Chandler* 116 Love and Honour; and The Gleaners, by W. Dickinson, after H. Bunbury, *ovals, in brown* 2 5 10
- Harcourt* 117 The Hermit, by W. Dickinson, after Emma Crewe, *in brown, margins beyond plate-mark* 1 1 5
- Aynew* 118 DANCING DOGS; and GUINEA PIGS, a pair, by T. Gaugain, after G. Morland, *very finely printed in colours, the early states published by the engraver* 2 120
- Harcourt* 119 Winter, by T. Nugent, after G. Morland, *in black* 1 1 5
- do* 120 The Introduction of Helen to Paris; Porrigit Hic Veneri Lucida Dona Paris; The Flight of Paris and Helen; and The Triumph of Venus, a set of four, by W. W. Ryland, after A. Kauffman, *circles, in red* 4 1 15
- Rivett* 121 Eloisa; and Maria, by W. W. Ryland, after A. Kauffman, *ovals, in red* 2 2
- Aynew* 122 RURAL AMUSEMENT; and RUSTIC EMPLOYMENT, by and after J. R. Smith, *ovals, a pair, finely printed in colours, titles on backs of frames* 2 1 15

- 6 123 A Cottage Girl shelling Pease, by P. W. Tomkins, after W. R. Bigg,
oval, proof before title, in red, large margins 1

Brall

- 7 124 MATERNAL LOVE (Mrs. Morgan and Child), by P. W. Tomkins,
after J. Russell, in brown, margins beyond plate-mark 1

Spencer

- 1 125 Mr. and Mrs. Cosway, by R. Thew, after R. Cosway, margins beyond
plate-mark 1

Kinell

- 7 126 The Soliloquy, by and after W. Ward, in brown, cut to engraved
surface 1

Chandler

- 36 127 SHOOTING, a set of four, by W. Woollett, after G. Stubbs (Fagan
67-70), fourth states, of five, three with only the artist's names and
publication line, and one before the publication line 4

Mealyard

- 1 128 Squire Hallet and Wife, by Armand Mathey, after T. Gainsborough,
artist's proof; Raiders, by Herbert Dicksee, lettered, unsigned;
Bull Dogs and Aberdeen Terriers, after Lilian Cheviot, coloured,
signed 4

Harcourt

- 6 29 Fox Hunting, by Cecil Aldin, a pair; and a set of four others: Fox
Hunting 6

do



No. 130.

DRAWINGS.

FRAMED.

HUBERT ROBERT.

130

The Pantheon, Rome : View of the Pantheon with various figures in the square in front of it, including a group round a fountain on the left, two monks conversing on the right, etc.

Water-colour

29½ in. by 40½ in. (743 mm. by 1028 mm.)

[See ILLUSTRATION.]

HUBERT ROBERT.

131

Tivoli : In the foreground on the right is seen the ruined circular temple of the Sibyl ; further back on the left the Cascades of Tivoli. In the extreme foreground on the left, a group of children with a dog

Water-colour

11½ in. by 16⅝ in. (300 mm. by 424 mm.)

* * * Collection : Howard Sturgis.

Exhibited in the Exposition du Paysage Français de Poussin à Corot, Petit Palais, Paris, 1925, No. 682.

AUGUSTIN DE SAINT AUBIN.

132

THE DUET.

Interior of a room in which a young lady seated at a harpsichord is just touching the key-board, while a young gentleman standing on the right, with violin and bow, is waiting for his entry into the duet

Agnew

Gouache

4 in. by 6 $\frac{1}{4}$ in. (100 mm. by 160 mm.)

* * Collections: Beraudière, Mayer, Earl of Carnarvon.

Exhibited at the Burlington Fine Arts Club, Exhibition of French Eighteenth Century Art, 1913, No. 63 (reproduced in the Illustrated Catalogue, pl. XXXV).

GABRIEL DE SAINT AUBIN.

133

A REVIEW OF TROOPS.

In a plain bordered by trees some troops are marching past a group of mounted superior officers in the middle distance, while the foreground is crowded with spectators

d.

Black chalk, pen and bistre and water-colour

12 in. by 18 $\frac{1}{4}$ in. (310 mm. by 470 mm.)

In the upper left-hand corner are a number of thumb-nail sketches of details in the scene, with some notes on the figures occurring in it ("le Roy, Monseigneur le Comte d'Artois," etc.)

* * Collection: Edouard Kann.

250

370

T. ROWLANDSON.

Ellis J 133A A Gallery at the Opera

Water-colour

9 $\frac{3}{8}$ in. by 14 $\frac{1}{4}$ in. (238 mm. by 362 mm.)

145

PIERRE PRUD'HON.

Boerius 134 Study of a Nude Woman seated looking to the right

Black and white chalk on blue paper

24 in. by 16 $\frac{3}{4}$ in. (610 mm. by 425 mm.)

155

H. SINGLETON.

do 135 Interior with figures: a man standing by a chair, a woman seated with children, one holding a goose, and an old woman

Signed

Black chalk

13 $\frac{3}{4}$ in. by 9 $\frac{1}{4}$ in. (348 mm. by 235 mm.)

22

A. J. DUCLOS.

do 136 A pair of Book Illustrations:

"Bertan—Tous les hommes sont bons.

Montauciel—Vive le vin, vive l'amour"

"Montauciel—je suis avancé, j'appelle mes lettres"

Both signed and dated 1770

Pen and sepia, with wash

each 6 in. by 3 $\frac{5}{8}$ in. (152 mm. by 92 mm.) 2

24

DAVID.

do 137 Robespierre and Danton, busts in ovals, profile to left

Black chalk

11 in. by 9 in. (280 mm. by 230 mm.) 2

15

PICTURES.

FRAMED.

SIR A. VANDYCK.

- 105 138 Gaston Jean Baptiste de France, Duc d'Orléans, third son of Henri IV, King of France, born 1608, died 1660

Panel

17 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in. Harcourt

* * * From the Collection of Mr. Charles Wertheimer.

SIR A. VANDYCK.

- 100 139 Marguerite de Lorraine, Duchesse d'Orléans, m. 1632, d. 1672, second wife of the preceding

Panel

17 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in. do

* * * From the Collection of Mr. Charles Wertheimer.

POURBUS.

- 54 140 Portrait of a Lady, half-length, turned to left in black dress, with brocade ornaments and a big lace collar, jewels in her hair

Canvas

26 in. by 21 in. do

POURBUS.

- 42 141 Portrait of the Archduchess Isabella, bust, turned to left, in a red embroidered dress, with a big lace collar, jewels in her hair

Canvas

25 in. by 21 in. do

JAN VAN HUYSUM.

- Latridge* 142 Flower Piece : a bouquet of mixed flowers in a vase, which is placed on a circular pedestal and is being upset by a cat in the act of catching a mouse 330
Signed and dated on the ledge
Panel 28½ in. by 22½ in.

ENGLISH SCHOOL.

18th Century.

- Carroll* 143 Portrait of a Girl, half-length, turned to left, in a mauve dress and lace cap, with mauve bows 42
Canvas 23½ in. by 23½ in.

JOHNSON.

- Reger* 144 Portrait of a Girl, full-length, standing turned to the left, in a red dress with white embroidery, and a big white lace collar, holding a fan in her right hand, inscribed "aetatis suae 1631" 90
Canvas 43½ in. by 37 in.

SIR WILLIAM BEECHEY, R.A.

- Gooden Fox* 145 Portrait of Henry, second Viscount Hood, dated 1816, half-length facing, in a dark coat with white cravat 260
Canvas 29½ in. by 24¼ in.

* * Henry, second Viscount Hood, son of the famous Admiral, was born in 1753 and died in 1838.

JOHN HOPPNER, R.A.

- 146 Portrait of Richard Burke, half-length, turned to left, in a black coat with white frilled stock, powdered wig, background of red drapery
Canvas 28½ in. by 24½ in.

* * Richard Burke was the son of Edmund Burke, the Orator and Statesman; born 1758, educated at Christ Church, Oxford; B.A. 1778, D.C.L. 1793; Recorder of Bristol; M.P. for Malton; died Aug. 2, 1794. He is frequently mentioned in Boswell's *Life of Johnson*, and a long account of him is given in *The Gentleman's Magazine*, 1794, p. 770.

Mentioned in McKay and Roberts, *John Hoppner, R.A.*, 1909, p. 35.

[See ILLUSTRATION.]



No. 146.



No. 147.

GEORGE ROMNEY.

- 147 Master Tennant, full-length, in blue dress, turned to right, looking
 up and at the spectator from a sheet of paper on which he is
 drawing and which is lying on a ledge of rock, landscape background

Summer

1700

Canvas

50 in. by 40 in.

- *** William, son of William Tennant of Aston Hall, Staffs., matriculated
 at Christ Church, Oxford, aged 18, in 1801 ; married Maria Charlotte,
 daughter of the first Baron Yarborough ; died 1835.

Several sittings are noted for this portrait in Romney's diary of
 1789, it was sent home on June 17, 1790.

See Ward and Roberts. *Romney*, 1904, vol. ii, p. 155, where this
 picture is mentioned, but incorrectly described as a half-length.

[See ILLUSTRATION.]

SIR JOSHUA REYNOLDS, *P.R.A.**Leslie*

- 148 *Babes in the Wood*: two children asleep in a wood, the girl sitting against the stem of a tree, her head falling on her breast, a robin perched on her right shoulder; the other child asleep on the ground; background of forest, with figures of robbers in the distance
Canvas 39 in. by 37 in.

Purchased from the artist by Viscount Palmerston.

First exhibited at the Royal Academy, 1770, No. 149.

Engraved in mezzotint by James Watson, 1776.

Exhibited at the British Institution, 1813, No. 19.

Exhibited at Burlington House, Old Masters, 1871, No. 247.

Exhibited at Burlington House, Old Masters, 1896, No. 3.

Referred to by Horace Walpole ("charming idea"); Leslie and Taylor, *Life of Reynolds*, i, 358-9; Sir Walter Armstrong, *Sir Joshua Reynolds*, 1900, p. 238; Graves and Cronin, *History of the Works of Reynolds*, vol. iii, 1899, p. 1132-3.

[See ILLUSTRATION.]

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B. FOREIGN.

Journal des Arts (Paris).	Philadelphia North American
Gazette de l'Hotel Drouot (Paris).	New York Times.
American Art News.	New York Evening Post.
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